



telmond<sup>is</sup>  
DISTRIBUTION

[www.telmondis.fr](http://www.telmondis.fr)

## NEWSLETTER

... 2015/16

Opera

Dance

Documentary

Concert

Circus

Cabaret & magic

Theater



SUMMARY

OPERA

MARIINSKY THEATRE, ST. PETERSBURG

The Queen of Spades

Eugene Onegin

2

3

OPÉRA NATIONAL DE PARIS

Le Roi Arthus

Bluebeard's Castle /

La Voix Humaine

La Damnation de Faust

4

5

6

TATAR STATE OPERA, KAZAN

Jalil

7

TEATRO LA FENICE

Juditha triumphans

8

OPÉRA NATIONAL DE BORDEAUX

Dardanus

9

OPÉRA ROYAL DE WALLONIE

Lucia di Lammermoor

Les Joyeuses commères de Windsor

10

11

DANCE

HAMBURG BALLET

Tatjana

12

MARIINSKY THEATRE

The Sleeping Beauty

14

OPÉRA NATIONAL DE LYON

Atvakhbar Rhapsodies

15

LES BALLETS DE MONTE-CARLO

Casse-Noisette Compagnie

16

OPÉRA NATIONAL DE PARIS

L'Histoire de Manon

17

CONCERT

MÜNCHNER PHILHARMONIKER

Concerts at Münchner Philharmoniker

18

EIFFEL TOWER

Concert of Paris 2015

18

OPÉRA NATIONAL DE PARIS

Ludwig Van Beethoven Cycle

19

WORK IN PROGRESS

OPERA

Benjamin, dernière nuit

Die Entführung aus dem Serail

Il Trovatore

20

20

20

DOCUMENTARY

Roland Petit, the entertainer

Éloge des folies de Roland Petit

21

The Phantoms of the Opera

21

CIRCUS

40<sup>th</sup> International Circus Festival of Monte-Carlo

21

CONCERT

Concerts at Münchner Philharmoniker

22

Recitals at Opéra national de Paris

22

Piano concert at Opéra national de Paris

23

Gala Concert, June 21 Opéra Bastille

23



## The Queen of Spades

MARIINSKY THEATRE, ST. PETERSBURG

Telmondis 2015



©Photo: V. Baranovsky

**Opera in three acts**  
by Pyotr Ilyich Tchaikovsky |  
**Libretto by Modest Tchaikovsky,**  
after the novel by Alexander Pushkin

**New production**  
**Opening of the XXIII Stars**  
**of the White Nights Music**  
**Festival at the Mariinsky II**

The story takes place in Saint Petersburg at the end of the 18<sup>th</sup> century. Herman loves Liza, a young woman above his situation who is engaged to Prince Yeletsky. Her grandmother is an old and mysterious Countess. In her youth she lived in France where she learned the secret of three winning cards, which she used to accumulate a considerable fortune. When Herman gets wind of this legend, his determination to discover the Countess' secret becomes muddled with his love for Liza, who he joins in her room that very evening. Little by little, the secret becomes an obsession and Herman seems willing to do anything to learn the winning formula. Unable to pry

the secret out of the old woman, who dies of fright, Herman loses sight of his love for Liza, who commits suicide. He becomes engrossed in gambling, convinced he has learned the three winning cards from the Countess' ghost. But he ends up going mad and killing himself in turn.

**MUSICAL DIRECTION: VALERY GERGIEV**  
Stage Director: Alexei Stepanyuk |  
Sets: Alexander Orlov |  
Costumes: Irina Cherednikova |

**STARRING**  
Maxim Aksenov | Roma Burdenko |  
Vladislav Sulimsky | Alexander  
Trofimov | Yuri Vlasov | Chorus and  
Orchestra of the Mariinsky Theatre |

**PRODUCTION**  
A coproduction by Mariinsky Theatre,  
Telmondis, Mezzo, M\_Media |  
Directed by Louise Narboni |  
Running time: 1x180' |

## Eugene Onegin

MARIINSKY THEATRE, ST. PETERSBURG

Telmondis 2015

**Opera in three acts**  
by Pyotr Ilyich Tchaikovsky |  
**Libretto by Pyotr Tchaikovsky**  
and Konstantin Shilovsky after  
the poetic novel of the same  
name by Alexander Pushkin

**Premiered in February 2014**  
**at the Mariinsky Theatre**

The story takes place at a country estate near St Petersburg at the end of the 18<sup>th</sup> century. Madame Larina has two daughters, Olga and Tatyana. The first is light-hearted and in love with a young poet, Lensky. The second is dreamy and melancholic. Lensky introduces his friend, Onegin, to Tatyana who immediately falls for the blasé young man. However, rejects her love. Apparently insensitive, Onegin goes as far as flirting with Olga at a country ball. This only makes Tatyana more miserable and Lensky, mad with jealousy, challenges Onegin to a duel in which he dies. Several years pass. Eugene Onegin finally understands his feelings for Tatyana, but it is too late - she is married to

Prince Gremin. Onegin confesses his love to Tatyana and his regrets about the past, but she rejects him and remains faithful to her husband. Onegin is left alone with his despair.

**MUSICAL DIRECTION: VALERY GERGIEV**  
Stage Direction: Alexei Stepanyuk |  
Sets: Alexander Orlov |  
Costumes: Irina Cherednikova |  
Choreography: Ilya Ustyantsev |

**STARRING**  
Svetlana Volkova | Yekaterina  
Goncharova | Yekaterina Sergeyeva |  
Elena Vitman | Andrei Bondarenko |  
Yevgeny Akhmedov | Chorus and  
Orchestra of the Mariinsky Theatre |

**PRODUCTION**  
A coproduction by Mariinsky Theatre,  
Telmondis, Mezzo, France Télévisions |  
Directed by Vincent Massip |  
Running time: 1x160' |



©Photo: N. Razina



## Le Roi Arthus

CLC productions 2015

### OPÉRA NATIONAL DE PARIS

**New production |**  
**Lyric drama in three acts by Ernest Chausson |**

*Le roi Arthus* comes to the Paris Opera at last! This rarely performed masterpiece by Chausson was written for the Opera Garnier and here it is, well over a century after its composition and posthumous premiere at the Théâtre de La Monnaie in Brussels. A pupil of Massenet and disciple of César Franck, Chausson worked tirelessly for seven years from 1888 to 1894 on this his only opera. Like all composers of his generation, he viewed Wagner with both fascination and disgust. He repeatedly maintained that, “We need to be dewagnerised” but nevertheless composed a work that was typically post-Wagnerian, an opera suffused with the very soul of the melancholic and luxuriant composer of *Poème de l’amour et de la mer*.

Chausson was well aware of this paradox: “Above all else, there’s that ghastly Wagner who blocks my route at every turn. I feel like an ant that comes up against a huge, slippery boulder in its path. It has to make a thousand detours before it finds a way round it. That’s what I’m up against. I’m searching [for a path]. I haven’t lost patience yet and am not without hope.”

Chausson did find his way, giving to the

fatal love of Lancelot and Guinevere, to the despair and grandeur of Arthus, the dreamlike colours of a medieval world inherited from the Romantics and revisited by Symbolism.

Alongside Sophie Koch and Roberto Alagna, Thomas Hampson returns to the Paris Opera as the majestic King Arthus and Philip Jordan conducts this grandiose fresco for its entry into the repertoire.

**MUSICAL DIRECTION: PHILIPPE JORDAN**

Stage direction: Graham Vick |  
Sets and costumes: Paul Brown |

**STARRING**

Sophie Koch | Thomas Hampson | Roberto Alagna | Alexandre Duhamel | Stanislas de Barbeyrac | François Lis | Peter Sidhom | Cyrille Dubois | Tiago Matos | Ugo Rabec | Paris Opera Orchestra and Chorus |

**PRODUCTION**

A coproduction by Opéra national de Paris, CLC productions, France Télévisions |  
Directed by François-René Martin |  
Running time: 1x200’ |



©Photo: Andrea Messana - ONP

## Bluebeard’s Castle / La Voix Humaine

Telmondis 2015

### OPÉRA NATIONAL DE PARIS



©Photo: - OnP

**New production**  
**Bluebeard’s Castle**  
**Opera in one act by Béla Bartók |**  
**Libretto by Béla Balázs |**

**La Voix humaine**  
**Opera in one act by Francis Poulenc |**  
**Libretto by Jean Cocteau |**

Two dialogues which in reality are simply monologues. Because Judith, the sombre shadow-like fourth wife who appears “out of the heart of a star-studded night”, cannot be anything other than the wounded voice of Bluebeard’s subconscious, shut away in the windowless castle which is indissociable from his own psyche. And because She – but who is She and to whom is She speaking? – responds to the silence of the man who, at the other end of a broken telephone line, is perhaps not even there. Almost five decades separate the conception of *Bluebeard’s Castle* and that of *La Voix Humaine* – even though Jean Cocteau’s stage play – used without adaptation in the libretto – in fact dates from 1930. In between lies half a century of profound soul-searching that saw the creation of Berg’s *Wozzeck* and then Lulu

as well as Schönberg’s *Moses und Aron*. Nevertheless, the echo of Debussy’s *Pelléas & Mélisande* and his spoken-language-like prosody can be heard in the utterly different musical idioms of Bartók and Poulenc – the former composer propelled by the founding impetus of still infant Hungarian opera and the latter who, describing his monodrama as a lyric tragedy, traces its ancestry back to Lully. Working together for the first time, Esa-Pekka Salonen and Krzysztof Warlikowski lift “the veil of our eyelashes” to pierce the shadows in which the seventh door closes on a room overflowing with tears of blood.

**MUSICAL DIRECTION: ESA-PEKKA SALONEN**  
Staging by Krzysztof Warlikowski |

**STARRING**

Paris Opera Orchestra |  
**Bluebeard’s Castle:** Johannes Martin Kränzle and Ekaterina Gubanova |  
**La Voix humaine:** Barbara Hannigan |

**PRODUCTION**

A coproduction by Opéra national de Paris, Telmondis, Mezzo |  
Directed by Stéphane Metge |  
Running time: 1x135’



# La Damnation de Faust

OPÉRA NATIONAL DE PARIS



©Photo: Onp



**New production |**  
**Opera in four acts by Hector Berlioz |**  
**Libretto by Hector Berlioz and**  
**Almire Gandonnière |**

“This marvellous book fascinated me from the very beginning. I could not put it down. I read it incessantly, during meals, in the theatre, in the street, everywhere.”

And so it was, following the composer’s discovery of Faust Part One in 1828 that Goethe joined Virgil and Shakespeare to form Berlioz’s trinity. Without taking the time to catch his breath, he set the verse passages of Gérard de Nerval’s translation to music and published them under the title Huit scènes de Faust. Eighteen years later, during his travels “in Austria, Hungary, Bohemia and Silesia” he decided to revise and develop the material into *La Damnation de Faust*, whereupon the same feverish urge took hold of him: “Once underway, I wrote the missing verses as the musical ideas came to me. I composed the score when and where I could – in the carriage, on the train, on steam boats”. As if swept away by “the longing of too vast a heart, and a soul thirsting for elusive happiness”, Berlioz became one with his creation. The voice that

invokes “immense, impenetrable and proud nature” is entirely his own, its extraordinary breadth transcending traditional forms to become a symphonic and operatic dream.

Bringing out the dramatic force of this légende dramatique is a constant challenge that stage director Alvis Hermanis has willingly accepted. Philippe Jordan conducts the first installment of a Berlioz cycle which is to continue over several seasons. It also marks the return of Jonas Kaufmann and Bryn Terfel to the Paris Opera.

**MUSICAL DIRECTION:** PHILIPPE JORDAN  
**Staging:** Alvis Hermanis |

**STARRING**  
 Sophie Koch | Jonas Kaufmann | Paris Opera Orchestra and Chorus | Maîtrise des Hauts-de-Seine | Paris Opera Children's Chorus |

**PRODUCTION**  
 A coproduction by Opéra national de Paris, Telmondis, France Télévisions |  
 Directed by Louise Narboni |  
 Running time: 1x160’ |

# Jalil

TATAR STATE OPERA, KAZAN

**Opera in two acts by Nazib Zhiganov |**  
**Libretto by Akhmed Faisi |**

Nazib Zhiganov dedicated his opera to courageous fighters of the Great Patriotic War. Its central figure is Musa Jalil, the Tatar poet whose heroism is famous throughout the world.

**MUSICAL DIRECTION:** RENAT SALAVATOV  
**Staging:** Mikhaïl Pandjavidze |  
**Sets:** Igor Grinevitch |  
**Chorus Master:** Nouria Djouraeva |

**STARRING**  
 Akhmed Agadi | Marina Nerabeeva |  
 Aïdar Nurgayanov | Evgueni Ulanov |  
 with the participation of choirs, group of mimes and the theater orchestra and children's choir "Delizia" |

**PRODUCTION**  
 A coproduction by Tatar State Opera,  
 Telmondis, Mezzo, M\_Media |  
 Directed by Vincent Massip |  
 Running time: 1x110’ |



©Photo: Tatar State Opera, Kazan

Telmondis 2015



# Juditha triumphans

TEATRO LA FENICE VENISE

Oxymore 2015



©Photo: Michele Crosera

<p><b>New production  </b>  <b>Oratorio by Antonio Vivaldi  </b>  <b>Libretto by Iacopo Casetti</b>  <b>based upon the Book of Judith  </b></p> <p>The Assyrian king Nebuchadrezzar sends an army against Israel to demand overdue tributes. Under the leadership of the general Holofernes, the Assyrians lay siege to the town of Bethulia and are about to conquer it. The young Jewish widow Judith goes to him to implore mercy. He falls in love with her and she indulges him. After a rich banquet and having drunk much wine, Holofernes falls asleep. Judith beheads him, flees the enemy camp, and returns victorious to Bethulia.</p>
<p><b>MUSICAL DIRECTION: ALESSANDRO DE MARCHI</b>  Director: Elena Barbalich    Sets: Massimo Checchetto    Costumes: Tommaso Lagattolla  </p>
<p><b>STARRING</b>  Manuela Custer   Paola Gardina   Teresa Iervolino    Giulia Semenzato   Francesca Ascioti   La Fenice Opera House Orchestra and Chorus  </p>
<p><b>PRODUCTION</b>  A coproduction by Fondazione Teatro La Fenice, Oxymore, Mezzo, France Télévisions    Directed by Stéphane Vérité    Running time: 1x165'  </p>

# Dardanus

OPÉRA NATIONAL DE BORDEAUX

Oxymore 2015



©Photo: Frédéric Desmesure

<p><b>New production  </b>  <b>Opera in five acts by Jean-Philippe Rameau  </b>  <b>Libretto by Charles-Antoine Leclerc de La Bruère  </b></p> <p>Dardanus is at war with King Teucer, who has promised to marry his daughter Iphise to King Anténor. Dardanus and Iphise meet, through the intervention of the magician Isménor, and fall in love. Dardanus attacks a monster ravaging Teucer's kingdom, saving the life of Anténor who is attempting, unsuccessfully, to kill it. Teucer and Dardanus make peace, the latter marrying Iphise.</p>
<p><b>MUSICAL DIRECTION: RAPHAËL PICHON</b>  Staging: Michel Fau    Sets: Emmanuel Charles    Costumes: David Belugou    Lighting: Joël Fabing  </p>
<p><b>STARRING</b>  Karina Gauvin   Gaëlle Arquez   Reinoud van Mechelen    Florian Sempey   Nahuel di Piero   Katherine Watson    Etienne Bazola   Virgile Ancely   Guillaume Gutiérrez    Chorus and Orchestra Ensemble Pygmalion  </p>
<p><b>PRODUCTION</b>  A coproduction by Opéra national de Bordeaux, Oxymore, Mezzo, France Télévisions, medici.tv    Directed by Stéphane Vérité    Running time: 1x180'  </p>



# Lucia di Lammermoor

Oxymore 2015

OPÉRA ROYAL DE WALLONIE

New production |

Drama tragico in three acts by Gaetano Donizetti |

Libretto by Salvatore Cammarano based on the novel

The Bride of Lammermoor by Sir Walter Scott |

17th-century Scotland is marked by inter-clan warring. Edgardo and Lucia are in love, but are members of opposing clans. In addition, the beauty's brother has promised her to another man. This is an impossible love that will drag her into madness and lead her, with her lover, to certain death.

CONDUCTOR: JESÚS LÓPEZ COBOS

Director: Stefano Mazzonis di Pralafra |

Sets: Jean-Guy Lecat |

Costumes: Fernand Ruiz |

Lighting designs: Franco Marri |

STARRING

Annick Massis | Celso Albello | Ivan Thirion |

Roberto Tagliavini | Pietro Picone | Alexise Yerna |

Papuna Tchuradze | Orchestra & Choirs of Opéra Royal de Wallonie |

PRODUCTION

A coproduction by Opéra Royal de Wallonie, Oxymore, Jim & Jules, RTBF, France Televisions |

Directed by David Mathy |

Running time: 1x155' |



©Photo: Gianni Ugolini

# Les Joyeuses Commères de Windsor

Oxymore 2015

OPÉRA ROYAL DE WALLONIE

New production |

Comic opera in three acts by Otto Nicolai |

Libretto by Hermann Von Mosenthal,

based on William Shakespeare's play |

Sir John Falstaff leads a dissipated life. Permanently penniless, he sends the same love letter to Frau Fluth and Frau Reich, two rich bourgeois women. The latter, seeing through the ruse, are highly put out. From that time on, their only amusement comes at the expense of the inept suitor. Now thrown into the Thames with the dirty laundry, now expelled from the room with great sweeps of the broom while disguised as a woman, Falstaff becomes the laughing-stock of the village children when he walks through the woods in a ghost costume.

CONDUCTOR: CHRISTIAN ZACHARIAS

Director: David Hermann |

Sets: Rifail Ajdarpasic |

Costumes: Ariane Isabell Unfried |

Lighting designs: Fabrice Kebour |

STARRING

Franz Hawlata | Anneke Luyten | Werner Van Mechelen |

Sabina Willeit | Laurent Kubla | Davide Giusti | Sophie Junker |

Stefan Cifoletti | Patrick Delcour | Sébastien Dutrieux | Patrick Mignon |

Orchestra & Choirs of Opéra Royal de Wallonie |

PRODUCTION

A coproduction by Opéra Royal de Wallonie, Oxymore, Jim & Jules, RTBF, France Televisions |

Directed by Yan Proefrock |

Running time: 1x148' |



©Photo: Jacques Croisier

# Tatjana

# Telmondis 2015

# HAMBURG BALLET

**Ballet of John Neumeier after *Eugene Onegin* by Alexander Pushkin |  
World premiere on June 29<sup>th</sup> 2014  
at Hamburg State Opera |**

For this new work, the Artistic Director and Chief Choreographer of The Hamburg Ballet will approach Alexander Pushkin's *Eugene Onegin* from a new perspective.

"As I read Pushkin's verse novel, I realised that I was fascinated by the role of Tatjana Larina. She became more profound and more interesting with every paragraph, every page that I read. And so I had the idea to explore her role and her perspective in more detail through my ballet" says John Neumeier.

In a speech given in June 1880, Fyodor Dostoevsky noted that "Tatyana is different. She is a strong character, strongly standing on her own ground. She is deeper than Onyegin and certainly wiser than he. With a noble instinct she divines where and what is truth".

Original music –  
World creation: Lera Auerbach

## JOHN NEUMEIER

Sets and Costumes: John Neumeier |

STARRING

Hélène Bouchet |  
Edvin Revazov |  
Leslie Heylmann |  
Alexandr Trusch |  
Carsten Jung |

## PRODUCTION

A coproduction by Hamburg Ballet,  
Telmondis, France Télévisions, NHK, Mezzo |  
Directed by Thomas Grimm |  
Running time: 1x145' |





The Sleeping Beauty

Telmondis 2015

MARIINSKY THEATRE , ST. PETERSBURG

**Ballet-féerie in three acts by Marius Petipa |**  
**Music by Pyotr Ilyich Tchaikovsky |**  
**Libretto by Ivan Vsevolozhsky, Marius Petipa**  
**after tales of Charles Perrault |**

In the palace of King Florestan XIV the wedding of his daughter, Princess Aurora, is being celebrated. Master of Ceremonies Catalabutte is checking the invitation list. The Lilac Fairy and Good Fairies appear among the courtiers and the guests coming to congratulate the Princess. They bring the newborn infant gifts, endowing her with the finest human attributes. Suddenly, a great noise is heard. The evil and powerful Carabosse Fairy drives into the ballroom with her repulsive suite. They forgot to invite her to the wedding. An irate Carabosse predicts that Aurora will die young from pricking her finger with a knitting spindle. But the Lilac Fairy intervenes: she predicts that the forces of good will neutralize the sinister spell. With a peremptory gesture, she forces Carabosse to leave the palace.

**MUSICAL DIRECTION: VALERY GERGIEV**  
Set and costumes: Simon Virsaladze |

**STARRING**  
Vladimir Ponomarev | Elena Bazhenova | Alina Somova | Vladimir Shklyarov | Corps de ballet of the Mariinsky Theatre |

**PRODUCTION**  
A coproduction by Mariinsky Theatre, Telmondis, France Télévisions, Mezzo |  
Directed by Olivier Simonnet |  
Running time: 1x170' |



Atvakhabar Rhapsodies

Telmondis 2015

OPÉRA NATIONAL DE LYON



**Ballet by Karl Biscuit & Marcia Barcellos |**

With a kaleidoscope of visual and sound effects, Karl Biscuit and Marcia Barcellos take you into their imaginary world. Combining futuristic visions and fantasy tales, the two choreographers present sophisticated images in their shows, set in both past and future. In Atvakhabar Rhapsodies, they embark on a search for the filmmaker Emil Prokop. The latter disappeared during an expedition. The dancers of the Lyon Opera Ballet interpret this strange journey.

**CHOREOGRAPHY BY MARCIA BARCELLOS**  
Staging, music and visual design by Karl Biscuit |  
Sets: Jean-Luc Tourné |  
Costumes: Christian Burle |  
Lighting: Patrice Besombes |

**STARRING**  
Ballet of the Opéra de Lyon |

**PRODUCTION**  
A coproduction by Telmondis, Opéra national de Lyon, France Télévisions |  
Directed by Vincent Massip |  
Running time: 1x90' |



## Casse-Noisette Compagnie Telmondis 2015

### LES BALLETS DE MONTE-CARLO

**Ballet by Jean-Christophe Maillot |**  
**Music by Pyotr Ilyich Tchaikovsky |**

**30<sup>th</sup> anniversary of**  
**Les Ballets de Monte-Carlo**

Recounting a young girl's dreams that become real through magic, *Casse-Noisette Compagnie* reflects Jean-Christophe Maillot's personal experience in the Principality 20 years ago.

The Choreographer-Director of the Ballets de Monte-Carlo has created a world where anything becomes possible and where dance can overcome even the most irreconcilable differences. The iconic characters created by Jean-Christophe Maillot throughout his career permeate this piece, where the scenery riddled with tricks is used to open the choreographer's trunk and conjure up his best friends and darkest demons on stage.

**CHOREOGRAPHY: JEAN-CHRISTOPHE MAILLOT**  
 Sets: Alain Lagarde |  
 Costumes: Philippe Guillotel |  
 Lighting: Dominique Drillot |  
 Dramaturgy Consultant: Jean Rouaud |

**STARRING**  
 Les Ballets de Monte-Carlo |

**PRODUCTION**  
 A coproduction by Les Ballets de Monte-Carlo,  
 Telmondis, France Télévisions |  
 Directed by Vincent Massip |  
 Running time: 1x85' |



©Photo: Alice Blangero

## L'Histoire de Manon

La Belle Télé 2015

### OPÉRA NATIONAL DE PARIS



©Photo: Julien Benhamou-OnP

**Ballet-féerie in three acts**  
**by Kenneth MacMillan |**  
**Music by Jules Massenet |**

First performed in 1974 and celebrating its 40th anniversary, this production marks the farewell performance of Paris Opera Ballet Étoile, Aurélie Dupont.

**CHOREOGRAPHY & STAGING: KENNETH MACMILLAN**  
 Sets and Costumes: Nicholas Georgiadis |  
 Lighting: John B. Read |

**STARRING**  
 Aurélie Dupont | Roberto Bolle | Stéphane Bullion | Alice Renavand | Benjamin Pech | Viviane Descoutures | Karl Paquette and Corps de Ballet | Paris Opera Orchestra |

**PRODUCTION**  
 A coproduction by La Belle Télé, Opéra national de Paris, France Télévisions |  
 Directed by Cédric Klapisch and Miguel Octave |  
 Running time: 1x115' |



Concerts at Münchner Philharmoniker

Telmondis 2015

MÜNCHNER PHILHARMONIKER

September 22<sup>nd</sup> and 23<sup>rd</sup> 2015  
**Johannes Brahms**  
*Violin Concerto in D major, Op. 77* ..... 40’

**Anton Bruckner**  
*Symphony No. 4 in E-flat major*..... 68’

September 24<sup>th</sup> 2015  
**Sergei Prokofiev**  
*Suite No. 1 from Romeo and Juliet,*  
*Op. 64bis* .....10’  
*Suite No. 2 from Romeo and Juliet,*  
*Op. 64ter* .....10’

**Richard Strauss**  
*Don Juan, Op. 20* ..... 20’

**Pyotr Ilyich Tchaikovsky**  
*Symphony No. 6 in B minor,*  
*Op. 74, Pathétique*..... 45’

MUSICAL DIRECTION: VALERY GERGIEV

STARRING  
Janine Jansen |  
Munich Philharmonic Orchestra |

PRODUCTION  
A coproduction by Münchner  
Philharmoniker, Telmondis, Mezzo |  
Running times: 1x110’ and 1x90’ |

©Photo: Andrea Huber



Concert of Paris 2015

Electron Libre 2015

EIFFEL TOWER



A top-quality programme around the theme of "Welcome to Paris", from Gershwin, to Puccini not forgetting Verdi, Berstein or Ennio Morricone.

MUSICAL DIRECTION: DANIELE GATTI

STARRING  
Sonya Yoncheva | Julie Fuchs | Joyce DiDonato | Fabio Sartori | Bryn Terfel |

Lang Lang | Ray Chen | Gautier Capuçon |  
Maîtrise de Radio France | Chœur de Radio France | Orchestre National de France |

PRODUCTION  
A coproduction by Electron Libre Productions, Radio France, Lagardère Entertainment, France Télévisions |  
Directed by François Goetghebeur |  
Running time: 1x90’ |

©Photo: Electron Libre

Ludwig Van Beethoven Cycle Telmondis 2014/15

OPÉRA NATIONAL DE PARIS

**The Nine Symphonies**  
Symphony no. 1 in C major, op. 21 .....(26’)  
Symphony no. 2 in D major, op. 36 .....(32’)  
Symphony no. 3 in E flat major,  
« Eroica », op. 55 .....(47’)  
Symphony no. 4 in B flat major op. 60 .....(34’)  
Symphony no. 5 in C minor op. 67 ..... (31’)  
Symphony no. 6 in F major  
« Pastoral » op. 68 .....(39’)  
Symphony no. 7 in A major, op. 92 .....(36’)  
Symphony no. 8 in F major op. 93 .....(26’)  
Symphony no. 9 in D minor op. 125 .....(65’)  
Fantasy for Piano, Chorus and Orchestra op. 80

MUSICAL DIRECTION: PHILIPPE JORDAN

STARRING  
Paris Opera Orchestra | *Symphony no. 9:*  
Ricarda Merbeth (soprano), Daniela Sindram (mezzo-soprano), Robert Dean Smith (tenor), Günther Groissböck (bass), Paris Opera Chorus  
Fantasy for Piano: Jean-Yves Thibaudet

PRODUCTION  
A coproduction by Opéra national de Paris, Telmondis, Arte France, M\_Media |  
Directed by Vincent Massip |

©Photo: Jean-François Leclercq – OnP





## Benjamin, dernière nuit

OPÉRA DE LYON

Telmondis 2016

World creation, commissioned by Opéra de Lyon

### ARTISTIC INFORMATION

Lyrical drama in fourteen scenes by Michel Tabachnik  
Libretto by Régis Debray

**MUSICAL DIRECTION:** Bernhard Kontarsky

**STAGING:** John Fulljames

**SETS:** Michael Levine

**COSTUMES:** Christina Cunningham

### STARRING

Jean-Noël Briend, Michaela Kustekova, Michaela Selinger, Leigh Melrose, Scott Wilde, Orchestra and Chorus of the Opéra de Lyon

**PRODUCTION** A Coproduction by Opéra de Lyon, Telmondis  
Running time: 1x90'



© ChristianCoigny

## Roland Petit, the Entertainer Éloge des Folies de Roland Petit

Telmondis 2016

This documentary will draw on a large collection of recordings with ballets by Roland Petit, including master-pieces. Material with the man himself will be drawn from an existing two-part biography and a show with the choreographer remembering is creative career. The film will also include interviews from Leslie Caron, Jérémie Bélingard (étoile), Nicolas Le Riche (étoile), Brigitte Lefèvre (ex-director of the Paris Opera Ballet), Clément Crisp, The Ballet Boys, Bob Lockyer, Luigi Bonino, Roland Petit, and footage from a special about Zizi Jeanmaire.

**PRODUCTION** A production by Telmondis  
in association with RM Creative

**DIRECTED BY** Reiner Moritz

**RUNNING TIME:** 1x52'

## Die Entführung aus dem Serail

OPÉRA DE LYON

Telmondis 2016

New production  
Staging by Wajdi Mouawad

### ARTISTIC INFORMATION

Singspiel in three acts by Wolfgang Amadeus Mozart  
Libretto by Johann Gottlieb Stephanie, after Bretzner

**MUSICAL DIRECTION:** Stefano Montanari

**STAGING:** Wajdi Mouawad

**DRAMATURGY:** Charlotte Farcet

**SETS:** Emmanuel Clolus

**COSTUMES:** Emmanuelle Thomas

### STARRING

Jane Archibald, Cyrille Dubois, Michael Laurenz,  
Orchestra and Chorus of the Opéra de Lyon

**PRODUCTION** A Coproduction by Opéra de Lyon, Telmondis  
Running time: 1x165'



© Barstille

## The Phantoms of the Opera

Telmondis 2016

Their names are Thierry, Paul, Hélène, Tania, Jean, Anne, Philippe ... They work in the shadow of Bastille Opera in Paris, beyond the backstage, in the meanders of this spectacular vessel. The audience can't see them. Yet, if Wagner, Rossini or Mozart relive, if Robert Carsen, Olivier Py or Michael Hanecke are able to make their dreams into realities, if Renée Fleming, Bryn Terfel, Sophie Koch or Jonathan Kaufman are put under the spotlight, it is through them, because of them.

**PRODUCTION** A Coproduction by Telmondis, Gizmo Deluxe  
Running time: 1x90', 4x26', 2x52'

**DIRECTED BY** Yves Bourgeois

**CO-WRITTEN BY** Marc Eisenchteter

## Il Trovatore

OPÉRA NATIONAL DE PARIS

Telmondis 2016

Opera in four parts by Giuseppe Verdi  
Libretto by Salvatore Cammarano, after Antonio García Gutiérrez

### ARTISTIC INFORMATION

**MUSICAL DIRECTION:** Daniele Callegari

**STAGING:** Alex Ollé

**SETS:** Alfons Flores

**COSTUMES:** Lluc Castells

### STARRING

Ludovic Tézier, Anna Netrebko, Ekaterina Semenchuk , Marcelo Alvarez, Orchestra and Chorus of the Opéra national de Paris

**PRODUCTION** A Coproduction by Opéra national de Paris, Telmondis  
Running time: 1x175'



## 40<sup>th</sup> International Circus Festival of Monte-Carlo

PRINCIPAUTÉ DE MONACO

Telmondis 2016

The Best of Golden Clowns since the creation

Created in 1974 by H.S.H. Prince Rainier III of Monaco, the International Circus Festival of Monte-Carlo has become the largest and most prestigious circus event in the world. It awards the most respected prize in the world of the circus, namely the «Golden Clown» (Clown d'Or) award.

**PRODUCTION** A coproduction by Telmondis, France Télévisions, Rai 3, Das Erste, SRF, RSI, RTBF, KRO, SIC

**DIRECTED BY** Massimo Manganaro

**RUNNING TIME:** 1x110'



Concerts at  
Münchner Philharmoniker

Telmondis 2016

ARTISTIC INFORMATION

April 1<sup>st</sup> and 3<sup>rd</sup> 2016

- **Sergei Prokofiev** *Symphony No. 1 in D major, op. 25, Symphonie classique* (15') | *Symphony No. 7 in C sharp minor, op. 131* (35')
- **Anton Bruckner** *Symphony No. 3 in D minor, Wagner-Sinfonie* (60')

April 4<sup>th</sup> and 5<sup>th</sup> 2016

- **Sergei Prokofiev** *Symphony No. 1 in D major, op. 25, Symphonie classique* (15')
- **Karol Szymanowski** *Violin Concerto No. 1, op. 35* (25')
- **Sergei Rachmaninoff** *Symphonic Dances, op. 45* (40')

**MUSICAL DIRECTION:** Valery Gergiev

**STARRING** Soloist: Janine Jansen | Munich Philharmonic Orchestra

**PRODUCTION** A coproduction by Münchner Philharmoniker, Telmondis, Mezzo, M\_Media



© Andrea\_Huber

Recitals at  
Opéra national de Paris

Telmondis 2016

ARTISTIC INFORMATION

March 8<sup>th</sup> 2016

Diana Damrau (soprano)  
Helmut Deutsch (piano)

March 27<sup>th</sup> 2016

Renée Fleming (soprano)  
Philippe Jordan (piano)

**PRODUCTION** A coproduction by Opéra national de Paris, Telmondis



©



© Marco Borggreve

Piano concert  
at Opéra national de Paris

Telmondis 2016

ARTISTIC INFORMATION

- **Sergei Prokofiev** *Symphony No. 1 in D major, op. 25, Symphonie classique* (15')
- **Maurice Ravel** *Concerto for piano in G major* (25')
- **Modest Mussorgsky, Maurice Ravel** *Pictures from an exhibition* (35')

**MUSICAL DIRECTION:** Philippe Jordan

**PIANO:** Alexandre Tharaud  
with the Orchestra of Opéra national de Paris

**PRODUCTION** A coproduction by Opéra national de Paris, Telmondis



© Christian Leiber\_OnP

Gala Concert, June 21  
Opéra Bastille

Telmondis 2016

ARTISTIC INFORMATION

**MUSICAL DIRECTION:** Philippe Jordan  
with the Orchestra and Chorus of the Opéra national de Paris  
Cast to be confirmed

**PRODUCTION** A coproduction by Opéra national de Paris, Telmondis, Arte France



## Notes





[www.telmondis.fr](http://www.telmondis.fr)

7, Rue du Dôme | F – 92100 Boulogne Billancourt | Tel/Fax: + 33 1 40 74 76 20 / 09  
Telmondis Distribution is a member of TVFI (tvfrance-intl.com) and IMZ (www.imz.at)

**Antoine Perset**

CEO

T: + 33 1 40 74 76 20

EMAIL: antoine.perset@telmondis.fr

**Emilie Huc**

INTERNATIONAL SALES AND ACQUISITIONS MANAGER

T: + 33 1 40 74 76 78

EMAIL: emilie.huc@telmondis.fr



**Denis Morlière**

GENERAL MANAGER

T: + 33 1 40 74 76 21

EMAIL: denis.morliere@telmondis.fr

**Céline Lespagnol**

INTERNATIONAL SALES

T: + 33 1 40 74 76 42

EMAIL: celine.lespagnol@telmondis.fr